

KERAMIC STUDIO

Vol. XX, No. 5.

SYRACUSE, NEW YORK

September 1918



HERE is little of note being done in the ceramic studios in Chicago. Many have given up expensive downtown studios and are working at home, cutting down expenses to a minimum until after the war. Mr. Campana is spending the summer experimenting on glass in his Chicago studio and is obtaining some beautiful effects in lustres. We seem almost to have reached the limit in the matter of experimentation and that is one reason why the interest is not so keen as formerly. While there were unexplored fields and untried methods we were keen to conquer. Now the work has settled down to a basis of proficiency in the things we know, and for a time at least there will be little incentive for further search and experiment. After one has conquered technique and methods, it resolves itself into a competition for quality, for fine execution and for originality and individuality of design. We must learn to look upon ourselves more as professionals with a craft to perfect and uphold, and less as experimenters and faddists. For just as sure as tomorrow's sun will rise and set, so sure are we of renewed interest and demand for the things of the spirit after the demands of the war have passed.

It is a subject of constant comment that despite the compelling demands of war, attention is being given as never before to the creation and maintenance of Museums of Art, to the extension of art education and to the dissemination of art principles in industry. The explanation is that art is not merely a luxury but a necessity in human life, and the need for the diversion which it creates is constantly increasing. The mind must have refuge from the horrors which prevail in order to preserve its balance, and this it finds in Museums and art galleries and in the individual possession of beautiful things.

HENRIETTA BARCLAY PAIST,
Assistant Editor.

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Our design competition for an individual set, with prizes offered by Mrs. Blair, closes on September 1st, but the other design competitions, as advertised on back cover, are open until October 15th.

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For those who have never been in the habit of making decorative units from naturalistic drawings, the editor has made three sheets of designs, most of them suggested either by Mr. Pearson's painting of geese or by designs published in this issue of *Keramic Studio* or to be published in coming issues. A few have been suggested by some specimens of Brittany ware in the possession of the editor.

The designs can be executed either on porcelain or on the various kinds of pottery found in the stores. Very attractive dishes can be made from the cheap crockery to be found in the five and ten-cent or department stores. They suggest the peasant pottery and are particularly nice for

porch sets and breakfast or lunch dishes. The motifs can be applied equally well to the other forms of decoration so much in vogue by enlarging the designs and adapting them to the space to be decorated, whether painted furniture or unfired enamels on various small articles.

The style of decoration of the large bowl of which both inside and outside are shown, is suggested by the Brittany ware, while the motif for the center is taken from the geese study. A suggested color scheme is as follows:

On a cream colored pottery bowl or on porcelain tinted a greyish cream color: Inside of bowl, dark wavy edge, dark Violet Brown. Scallop, light Violet Brown with touches of darker Violet across points of scallops. Centers of flowers and dots below points, deep Yellow. Dark part of flower, Dark Blue. Outer rim, dull Red. Leaves, Grass Green. Center, same treatment. Geese in Violet Brown. Outside color scheme the same except for blue next the edge. The color can either be painted in, in which case it will be affected somewhat by the undercolor of the pottery, or it can be dusted or flat enamels can be used, in which case the colors will be more brilliant.

The design is shown with outlines but they are not at all necessary. The cross hatching is intended only to give the effect of lighter color, not to be drawn in.

This design could also be applied to the deep yellow crockery or the brown crockery with white lining, but the lining should be first tinted. About the firing try a small piece first in your kiln, it should stand about the same firing as porcelain.

The design for marmalade jar can be adapted to any small covered pot. The goose might advantageously be made smaller. Color scheme: Dark edges, Dark Blue. Dark line, Violet Blue. Lighter lines, Orange. Group of flowers in top border; Center flower, Orange with Red center, two side flowers, Yellow with Orange centers. Dots, Violet Brown. Leaves Green. Flowers at base, alternately Orange with Red center and Yellow with Orange center. Goose, Blue with Orange beak and feet. Ground lines, Violet Brown and Grass Green.

The plate or bowl center shown on the second sheet has the following color scheme: Ground, a greyish cream line near edge, Violet Brown. Shaded band next, Grass Green, not too strong. Scallop in deep Orange and the spot medium Blue. The same border is repeated on the outside or the scallop and spot could be replaced by a band of Orange and line of Blue. The geese should be medium Blue with Red eyes and Orange beak and Red feet. Tree, dark Violet Brown with green leaves. Fence, light Violet Brown. Grass, Green with Orange and Red flowers. Do not worry if your results are rather naive and childish, they are more attractive so.

The small bowl above has for color scheme: Wide wave line next to edge, Purple. Narrow wave line, Violet with Light Violet alternate small scallops. The dots are in alternate groups of blue with green either side and orange with blue either side. The center of bowl should have only the border repeated, with a center basket of flowers similar to one of those on the page of medallions.



ADAPTATIONS BY ADELAIDE ALSOP ROBINEAU

The cup and saucer is for three colors only to be dusted on or made in enamels. Geese to be dull Blue or Violet with Orange beaks and feet. Water lines in greyish Green. Edge Blue, Green or Orange. This would also be interesting worked on a celadon ground.

The talcum shakers are in Satsuma but the designs can be adapted as repeated panels on bowls or other shapes. A suggested color scheme for Satsuma would be: For single goose panel, outer line and goose in gold, beak and feet in Red enamel. Inner line and stems of flowers, Dull Red. Leaves and grass in two shades of Green flat enamel.

Flowers, Red with gold centers, Orange with Red centers and Yellow with Orange centers. Red outlines.

The same treatment could be used on a white ground, or omit gold and use a medium light Violet Brown. If used on pottery the lines should all be heavier.

For the panel with two geese, a similar color scheme would be effective, or, if used on celadon, the geese could be in Cream enamel with all lines green or blue, instead of red. The flower panel can be executed in any colored scheme desired, in gold and enamels, or flat color and enamels.

The page of medallions can be used in many ways,



ADAPTATIONS BY ADELAIDE ALSOP ROBINEAU

either the same size or enlarged many times, as centers or side medallions, or as units to be repeated without the outer circle or square confining line.

No. 1 should be treated similarly to the Brittany ware. On a grey or cream ground: Blue bird. Red or Orange wings and plumes. Yellow eyes and beaks. Violet Brown claws and stems. Green leaves. Light Violet flowers, or use your own fancy.

No. 2: Orange corners, Peacock Blue flowers. Center, Orange. Dots, all lines and black portion, Black.

No. 3 for Satsuma: Gold lines, Red dots. Blue flower. —On celadon: Scales, Green with Blue spots. Star shape outer line, Green. Inner line, Blue Flowers in two shades of Violet enamel with Blue spots.

Nos. 4 & 5: Two shades of Blue, Violet or Green on celadon, or Gold and Silver on white, or Black on buff or brown pottery.

No. 6: On celadon, Silver leaves, Orange and Yellow berries. On yellow pottery, Dark Blue, Brown or Black leaves and Red berries. On brown pottery, Light Green

leaves and Yellow and Orange berries.

No. 7: On Satsuma, Gold, Red or Brown lines, leaves Green, fan shaped flowers, two shades of Violet. Crescent shape, Yellow. Scalloped flowers, Blue and Red with Orange center

No. 8: Enamels: Black on buff, Delft Blue on cream or the colors can be reversed. Light enamels on a dark ground or a polychrome treatment would be very effective. Bird, greenish Blue, wings, Brick Red or Reddish Orange. Claws, Brown Violet. Tail, outer feather same as wing, inner feather, lighter or yellower. Eye, Orange. Ground, Apple Green or Light Yellow.

No. 9: Flowers and leaves, a light greenish blue painted on. Bars and dots, Violet.

No. 10: Center flower, Pink with Dark Violet inner band and Orange center. Dark flower, center, Violet Brown, next Pale Yellow, Violet Blue and Mauve. Third flower, Green center, Yellow petals. Can be used on any colored ground.

(Continued on page 66)



ADAPTATIONS BY ADELAIDE ALSOP ROBINEAU



Left to right: 1. Yellow bowl, Black, Indian Red and Vermillion enamels—Miss Tucker. 2. Yellow pottery, design in Black—Sister M. Rose. 3. Old Blue on yellow ware, inspired by an Italian piece and beautiful enough to be placed in a museum—L. Ripple. 4. Yellow pottery, design in Black and Austrian Blue—Sister M. Rose. 5. Dark brown pottery, Orange and Green decoration—H. R. Weidig. 6. Yellow bowl, Vermillion and Black enamels—C. Williamson. 7. Yellow bowl, Black and White enamels—C. Williamson. 8. Grey blue bowl, Black and Yellow enamels—Mrs. W. H. Risley.

STUDENTS' WORK IN THE FAWCETT SCHOOL OF INDUSTRIAL ARTS, NEWARK, N. J.

MAUD M. MASON, Instructor

A GAIN this year the class of ceramics at the Fawcett School made a special study of simple decorations in the common yellow and brown pottery, varying with French, Belleek, Satsuma and Haeger wares. Great enthusiasm was shown in the study of good examples of Indian pottery and many bowls were designed through this inspiration. As usual only a few of the many equally good pieces could be photo-

graphed and often the principal decoration is lost when it happens to be inside the bowl.

The work shows distinct progress in quality of design and execution and the sustained interest of the group who have been working in the class for several years is a source of great satisfaction and pleasure to their teacher.

They are doing splendid work which will grow better and which is sure to have a good influence wherever seen. It is proposed to place a group of the work of this class on permanent exhibition at the Board of Education as well as in the School Building.

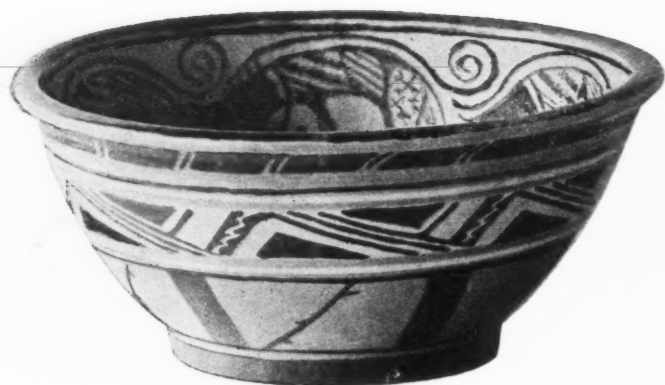
The course of study for next year, besides the usual study of design and the technique of porcelain decoration, will embrace a course of modeling in clay. The problems will be planned to meet the demand of manufacturers for receptacles for various commercial commodities for which a porcelain or pottery article may be adopted.



SATSUMA VASE—C. WILLIAMSON
Black Celeste and Vermillion.



YELLOW POTTERY BOWL—H. R. WEIDIG
Black, Medium Red and White.



YELLOW POTTERY BOWL—SISTER MARIA ROSARII
Motif in Black enamel.



YELLOW POTTERY BOWL—A. E. LESLIE
Black and Oriental Turquoise enamels.



From left to right: 1. Yellow pottery bowl—H. R. Weidig. 2. Yellow pottery bowl, Black, Chinese Green and Red Yellow—A. E. Leslie. 3. Haeger ware large bowl, Black, White and Vermillion—A. E. Leslie. 4. Yellow pottery bowl, Black—A. E. Leslie. 5. Yellow pottery bowl—Mrs. Tucker.



SATSUMA BOWL—H. R. WEIDIG

Lined, Emerald Green. Outside, Black and Florentine Green; Chinese Rose flowers, Blue centers.



BELLEEK BOWL—MRS. WM. SIMON

Deer, panels on bottom, and stems in Old Blue; antlers in mixture of Orange and Soft Yellow; leaves in Yellow; berries and dark spots in Vermillion, inside lined Old Blue.

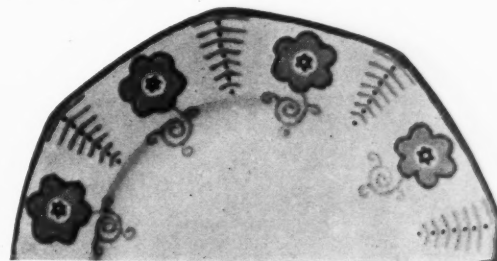


Left to right: 1. Haeger grey pottery. Flower, Madder Rose and White; leaves and stems, Willow Green, leaves have a touch of Lavender Blue and Austrian Blue at base; rings in flower, Orange; bands, mixture of the two Blues; inside of panels Willow Green; around edge Green—S. M. Rose. 2. Plate—Anna F. Gould. 3. Bowl: Inside Emerald Green and Black; outside upper part, trees Emerald Green (background), large trees Ochre and Black; elephant, Black with Air Blue, Vermillion, Dark Blue, Black; Emerald Green, Air Blue and Lavender Blue in trappings; background Imperial Yellow; lower part Emerald Green and Black—Anna F. Gould. 5. Satsuma Bowl—H. R. Weidig.



TALL BELLEEK VASE—SISTER MARIA ROSARII

Bird motif: Body of bird, Austrian Blue; wings, lightest value Carmine, middle value Willow Green, darkest value Black; head of bird Black pomegranate and vine, Willow Green, darkest value, Black, middle value Austrian Blue; darkest bands Black; bands in middle value half Orange and Soft Yellow; dots Light Carmine; wide bands Willow Green.



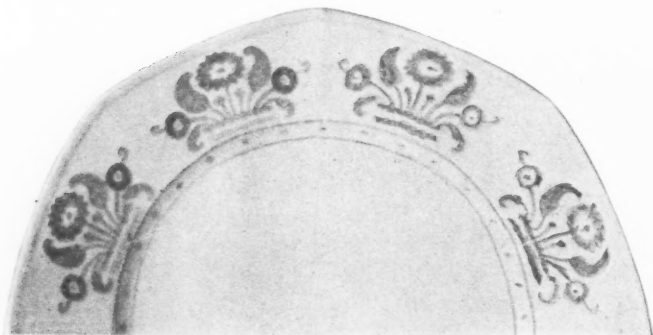
PLATE—ANNA F. GOULD

Golden Yellow, Medium Yellow, Light Green and Black. Hard enamels.



SATSUMA BOWL No. 3—SISTER MARIA ROSARII

Large center motif with bird: Bird, Orange Yellow enamel and Soft Yellow; dark part of wing Vermillion; dark value of tail Lavender Blue; dark value of flower below bird Black, light value Emerald Green, middle value Lavender Blue; flower in front of bird, light value Soft Yellow and Orange mixed, dark value Vermillion; outside light value of flower Lavender Blue; leaves Shadow Green; vertical flower design same colors distributed, Black the darkest value. Inside lining of bowl Emerald Green; dark band Shadow Green.



PLATE—L. WEISSE

Flower, Rose Hard, touch of Blue and Yellow in centers. Basket and stems, Rich Turquoise Hard. Leaves, Sea Green Hard. Edge, Turquoise.



YELLOW POTTERY BOWL—MRS. TUCKER

Black and Indian Red.



JAR—L. RIPPLE

Main decoration: Sage Green plus $\frac{1}{2}$ Emerald Green, Vermillion and Grey Blue in touches.



SATSUMA BOWL—MRS. WM. H. RISLEY

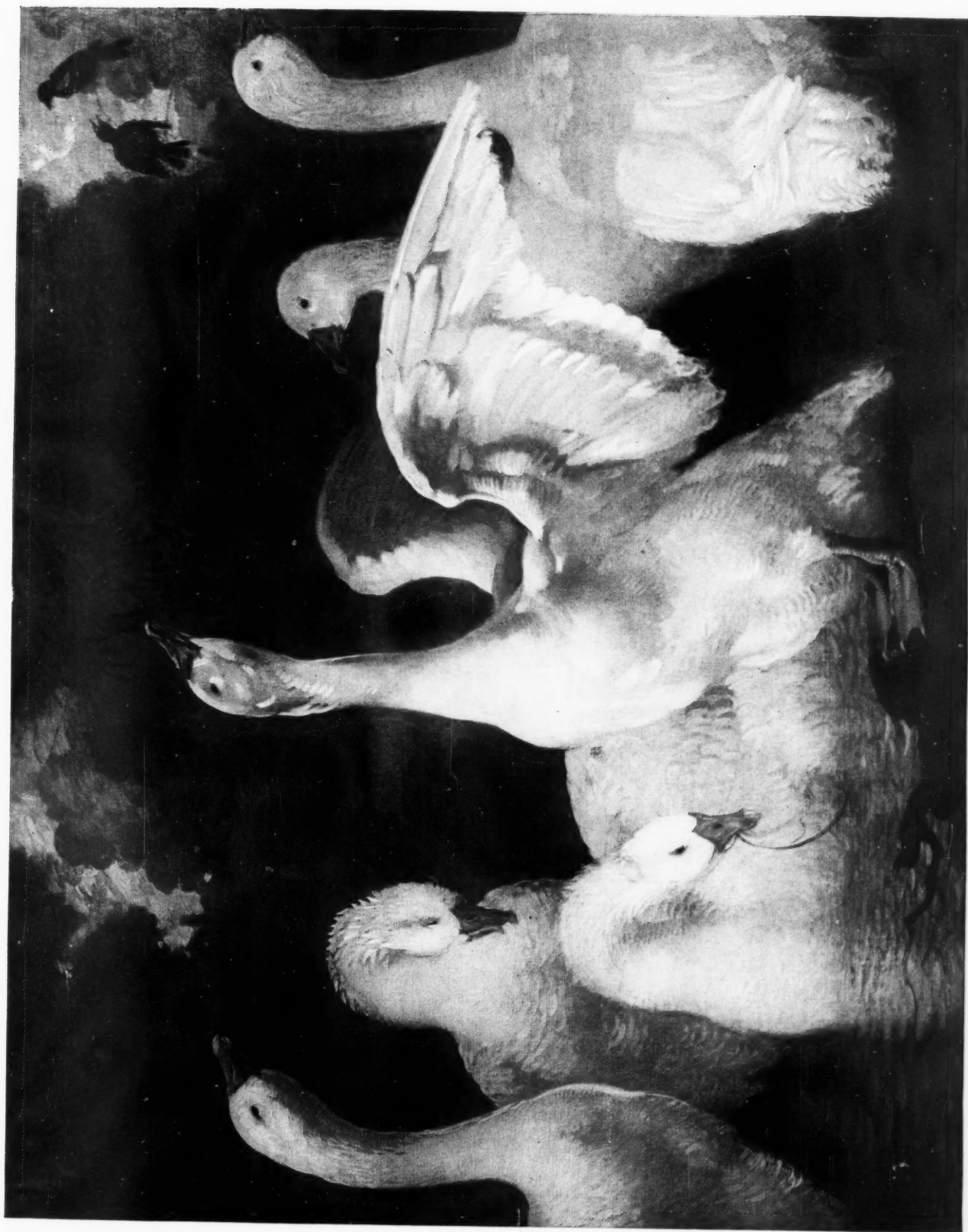
Black, Willow Green, equal parts Soft Yellow and Orange.



JARDINIÈRE—MRS. WM. SIMON

Narrow panels, top and bottom, in Oriental Turquoise; outlines in Black; leaves in Willow Green; berries and center dot of flowers in Vermillion; center of large leaves and center of flowers in Soft Yellow; background in Yellow; small leaves near small flowers in Dark Blue.

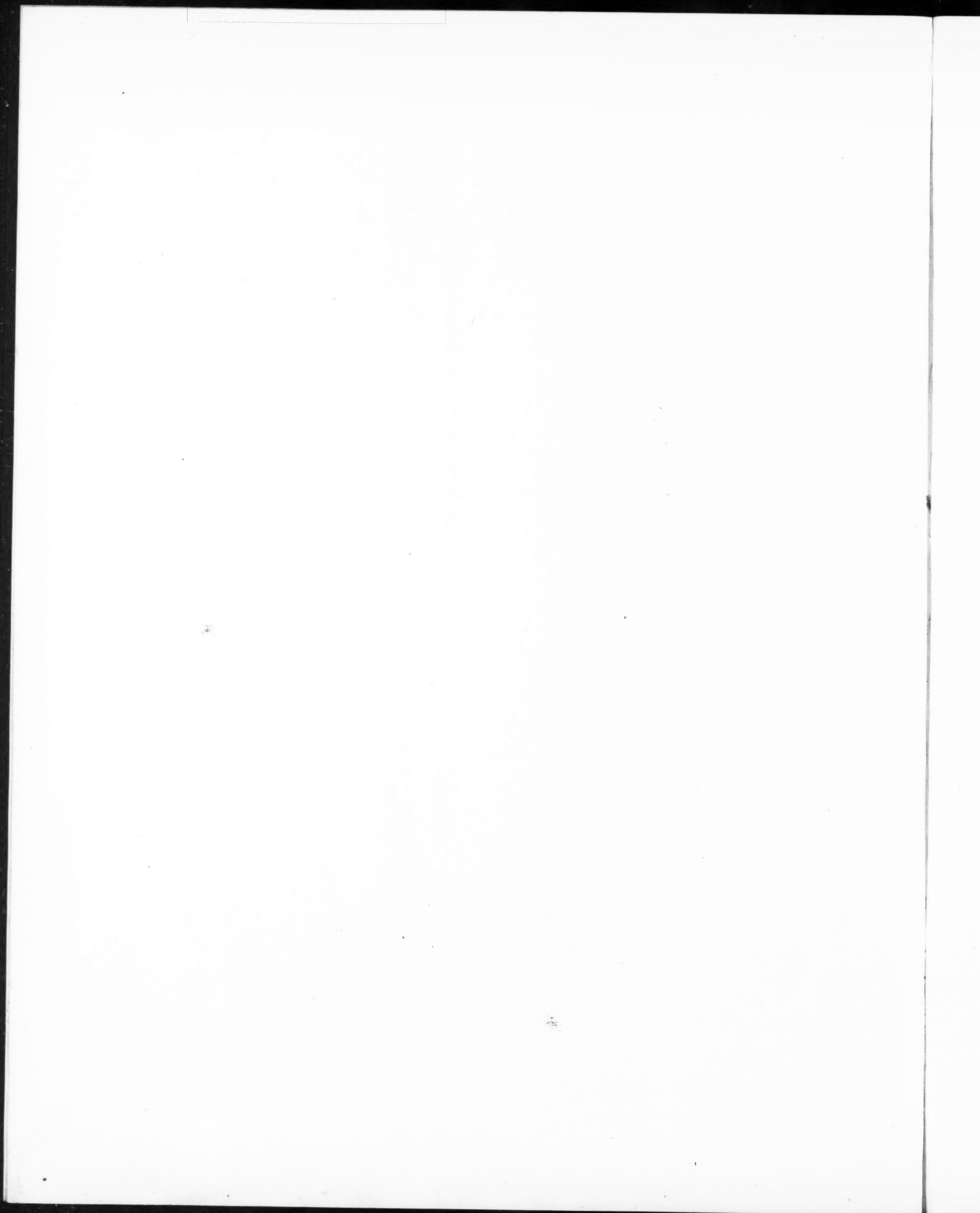
FAWCETT SCHOOL OF INDUSTRIAL ARTS, NEWARK, N. J.



A GROUP OF GEESE—JOSEPH T. PEARSON, JR.

SEPTEMBER 1918
KERAMIC STUDIO

KERAMIC STUDIO PUB. CO.
SYRACUSE, N. Y.



BIRD DESIGNS (Pages 64, 65)

Henrietta Barclay Paist

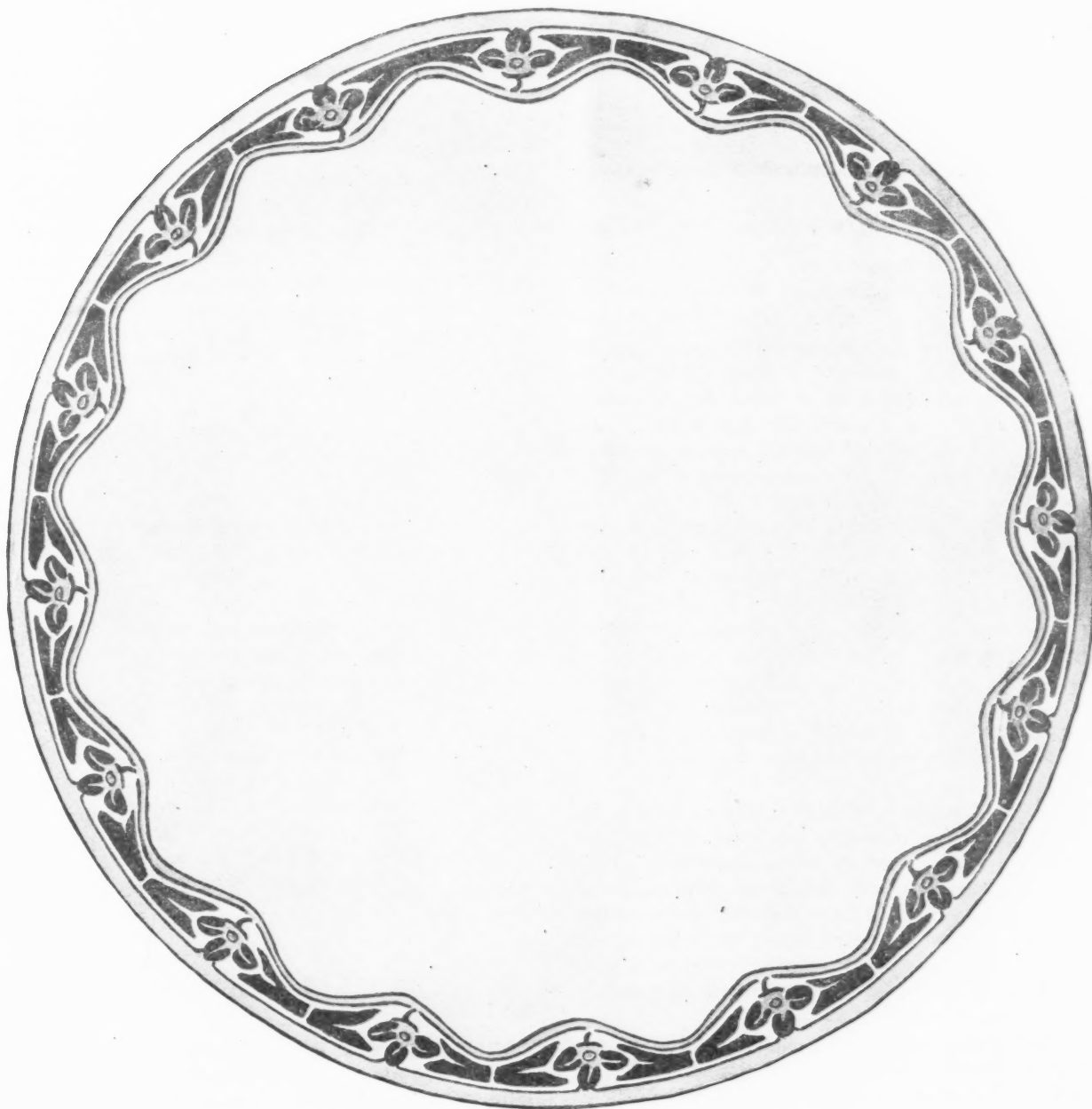
THE bird suggestions this month are from our North American warblers. In the coloring of the birds yellow and green predominate, but some have black heads and black markings. The "Red Start" is orange and black and the "Cerulean Warbler" has a white breast, blue grey back and wings and black markings. The general shape of these warblers is much the same except the "Red Start" which has the four-shaped tail.

The birds selected for the designs are the Yellow

Throat Warblers with grey back and wings and black markings.

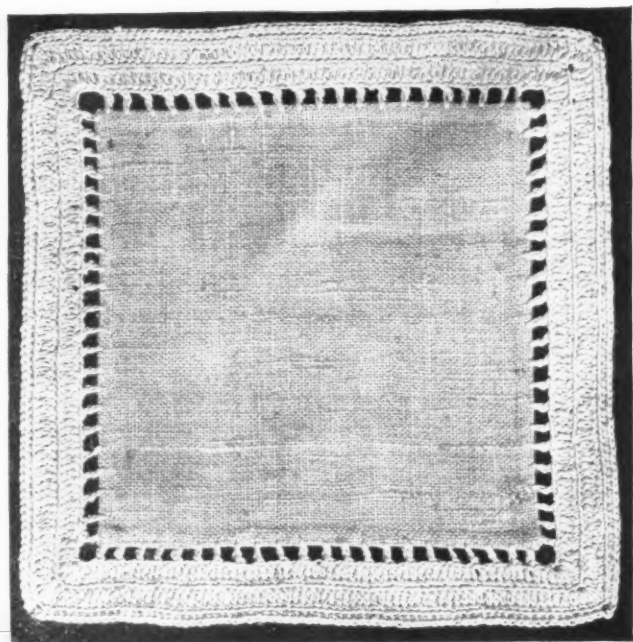
If the border shown is to be adapted to a vase shape, the background of the design may be a soft grey blue in light value. The leaves and stems may be in the spring greens or in the autumn tints, and the birds in yellow, grey and black. The ground of the lower vase can be in a pale tint of blue grey, grey ivory or "putty" according to the coloring of the foliage and stems above.

The panel can be adapted to a vase by repeating three times or can be used on a slab to frame.



PLATE—ADELINE MORE

All of the darkest tones are Green Gold, Center of flower Yellow Brown and a little Yellow Red. Grey tone in flower Yellow lustre. The grey near edge and below the two wavy lines is Light Green lustre.



THE LINEN PAGE.

JETTA EHLERS

EDITOR

328 Belmont Avenue, Newark, N. J.

AMONG the very simple things which are especially good may be counted the set of doilies which is illustrated in this number. The linen of which this is made is a warm light brown with a crocheted edge of heavy ecru linen thread. It was designed for use with a breakfast service of yellow Wedgwood. The set consists of two sorts of doilies, plate and a smaller size, and an oblong center mat. A square or runner could be used instead, if preferred. Where more than one color is desired in a set, this idea suggests a very happy way in which to work out the problem.

There are many delightful color schemes in which to develop such a service. A lavender linen with blue crocheted edge would be lovely. A soft yellow linen with silver grey edges is another interesting combination. Oyster white centers, with dull blue thread for the edge, would appeal to many who never tire of the "freshness" of the blue and white.

Grey linen with mulberry crochet is also a good scheme. In fact there are many charming combinations, bounded only by the taste and invention of the individual. It is doubtful if this set illustrated would be very attractive carried out in a fine weave of linen and with the necessarily finer thread for the crocheted edge. It is the almost peasant-like quality of the coarser material that is so very charming. A thing of this kind is particularly appropriate for summer home or bungalow use.

The small doilies are seven inches square when finished. The linen centers are five inches, with an eighth of an inch hem. The plate size are ten and a half finished, with the linen center eight and a half. The crocheted edge is just one inch in width on all pieces. The first row of this is worked directly into the linen, the weave being very soft and rather coarse. It consists of a row of filet squares. Care must be taken in turning the corners to make a good

square. The next two rows are of double crochet, and the last row is single crochet, or half stitch as some know it. There should be several extra stitches allowed in turning the corners, so that they won't hoop. It is impossible to realize, from either this description or the illustration, how very good looking this set is. The stitches employed are so simple that the veriest beginner could make a success of it. Two things are of note, the coarse weave of the material, and the heavy thread. It is this quality that makes the charm of this particular set. Though this was made for a breakfast service it would be equally attractive for luncheon or an informal spread. More and more as one sees the usual fussy over-elaborated table furnishing, do these very simple things make an insistent appeal. Why almost put out one's eyes with fine and intricate needlework, when one can with a very small part of the time required for such work, turn out something that has real distinction because of its simplicity, and is a joy to make because of its not being labored. Of course, you say you have read all this so many times on this linen page, but it is part of the gospel this department is preaching and therefore often harped upon.

In these days when so much of our energy is used up in war work, it would be almost out of the question to do anything for our homes requiring any great outlay of time. But let us not forget that, with all the ugliness and desolation of war around about us, we must not let go of things here. We never needed beauty more. We are apt to forget that it is a patriotic duty to "carry on" here the plain every-day things of life. If by putting some beauty into them we keep ourselves in better spirits, surely that is patriotic too. Then too, if one gives up and does nothing, buying no materials, etc., how is the fellow who sells materials going to buy his thrift stamps?

We cannot all be soldiers,
Some even cannot knit.
It almost seems tho' some folks
Can't ever do their bit.
But keep your corner cheerful,
Don't sit down and whine;
Keep your smile a-going,
Say you're feeling fine,
That may help some fellow
Feeling pretty blue,
Who only needed someone
With a smile or two.
So if you can't do big things
To help our laddies win,
Do at least this service—
Just show a cheerful grin.



TUMBLERS OR MILK MUGS (Page 62)

Ruth M. Ruck

FORGET-ME-NOT Design—Outline with Black. Flowers are Deep Blue Green and Sea Green with a little Banding Blue added for shading. Buds are Sea Green and Violet. Centers are Albert Yellow and Yellow Brown. Stems are Apple Green.

Rose Design—Outline and stems are Black. Leaves are Brown Green and Albert Yellow. Light roses are Rose and the darker ones Rose and a little Yellow Brown.

PRIZE COMPETITION IN TEXTILE DESIGNS

The Art Alliance of America, 10 East 47th Street, New York, announces a competition in textile designs with the following prizes,

For Printed Silks: \$250, \$150, \$100, ten of \$25 and ten of \$10.

For Woven Silks: \$100 and \$50.

Silks for Interior Decoration: \$100 and \$50.

For Cretonnes: \$100 and \$50.

For Printed Cottons: \$100 and \$50.

For Ribbons: \$100 and \$50.

Open to all. All designs must be delivered on or before October 1st at the Art Alliance, 10 East 47th Street, New York. They must be sent flat and postage for return enclosed.

Each contestant may submit as many as ten designs but will be awarded only one prize. Designs, including prize winners, will remain the property of contestants, "Women's Wear" only reserving the right of reproducing them in black and white.

The name and address of contestants should be on the back of design, also the price at which it can be sold. No signature or identifying mark should appear upon the face.

Designs may be submitted on fabric or on painted paper, but they must be in such form as to be available for industrial purposes, so that they can be reproduced with but slight technical alterations, either on a loom, printing machine or by block printing.

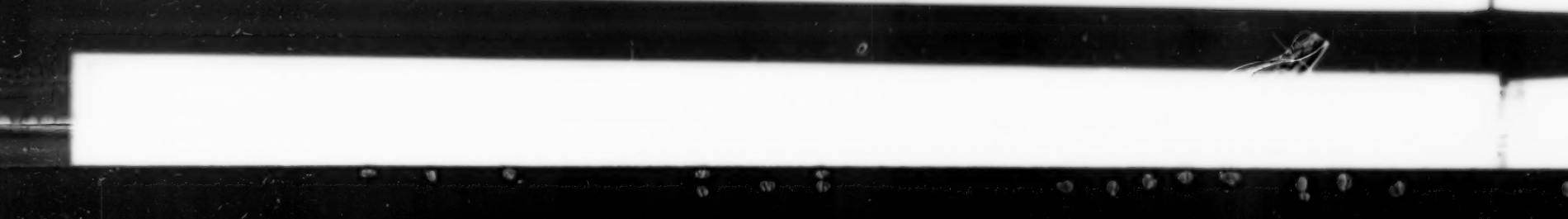
A commission of twenty per cent. is charged on sales made by the Art Alliance.

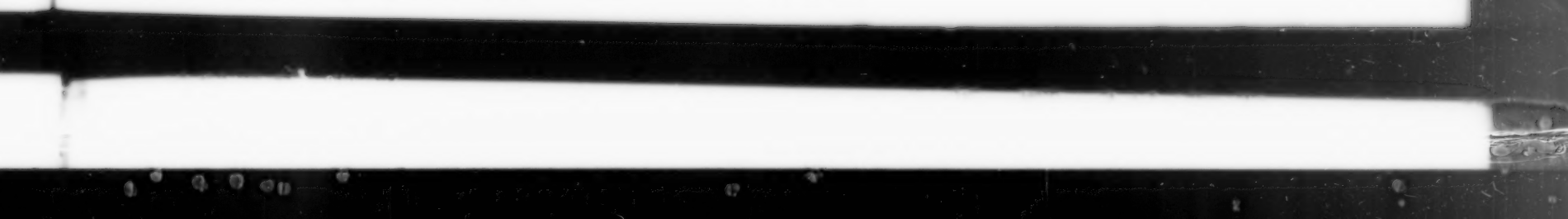


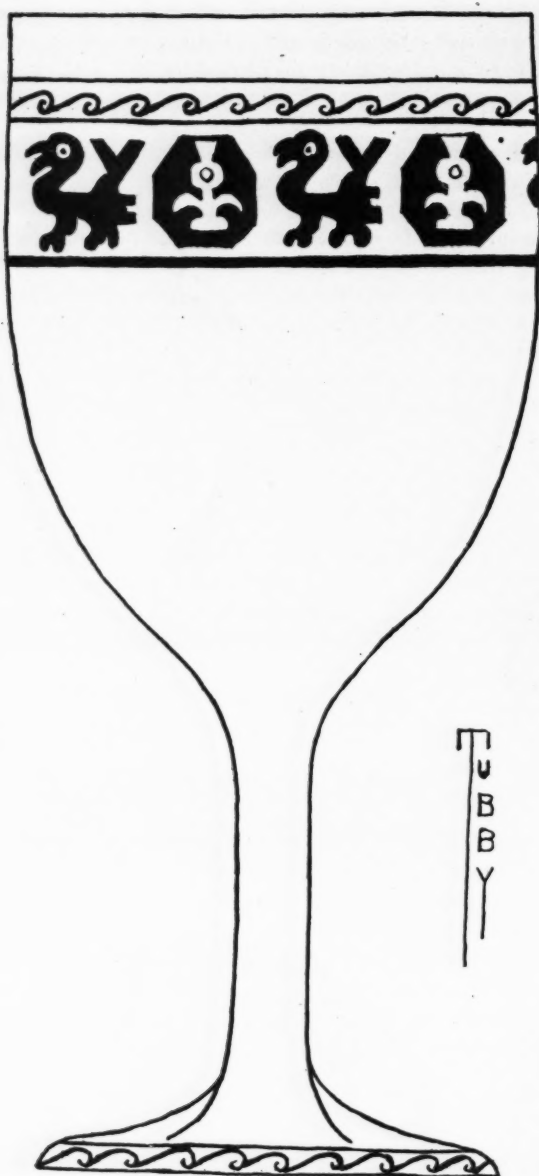
SIX-INCH TILE, ITALIAN MOTIF—ESTHER A. COSTER

Light parts, Light Blue enamel; medium tones, Yellow Green enamel; very dark parts, Black paint. Groundwork, very light blue green, grayed slightly. Use paint and pad smoothly.

Another treatment—Bird, Orange with Orange Red wings, claws and eyes; flowers Yellow with Purple bars and stems; leaves Green.







GLASS GOBLET—LEAH RODMAN TUBBY

Motif from the Aztec

Treatment by D. M. Campana

APPLY inside goblet a coating of Blue Pearl and dry it as soon as it is applied. You may also apply this same color on the stem and foot. Mix now $\frac{1}{3}$ of Banding Blue for Glass with $\frac{2}{3}$ of White Enamel for Glass, rather liquid, and apply the conventional design with this color, solid, leaving out the flower suggestion on the designs between the animals. Have the heavy line below the design of the same color and put one of the same thickness above the design. Fire the glass and on the second firing, outline the animals with Gold for Glass and have the flowers in solid gold, also the eyes of the animals, and the little scrolls above and at the foot.

ANSWERS TO QUERIES ON GLASS DECORATION

D. M. Campana

Mrs. M. asks if the opening of the door does not affect the kiln?

It does not, and you should not be afraid of opening it, even if the kiln is red hot, because neither the decorated glass nor the kiln will suffer in the least.

Mrs. C. asks which is a good firing Cone for glass?

The .022 is as close and reliable as can be found, but is a trifle too hard for delicate stem glasses. Cones can be used but are a little too dangerous for persons not quite familiar with them. For heavy glasses they are very satisfactory, providing you place them in the very back part of the kiln, where the firing is strongest.

Mr. I. asks if China Gold is satisfactory for glass?

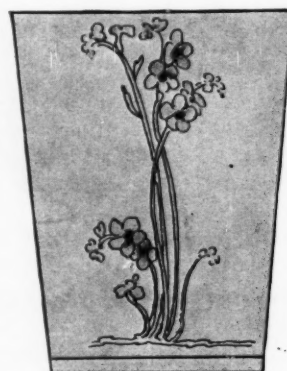
If the glass is very strongly fired, the Gold will be satisfactory; but Glass Gold is more soft and more reliable, also not more expensive, therefore use the proper article.



FLAT SATSUMA BOX

Mrs. F. H. Hanneman

FIRST Fire: Outline in black and lay in 'gold' in 'spaces' tinted gray in the design. Second Fire: The center motif is done in two shades of Lavender Enamel, center Yellow Enamel. The ring around the center is Red Enamel. Flowers in Lavender Enamel, with centers in Yellow and Red Enamels. The leaves are Green Enamel and the scrolls are Black. Follow the crackles in the background around the flowers with Gold, using a No. 170 pen. It is better to use a box with large rather than fine crackles.



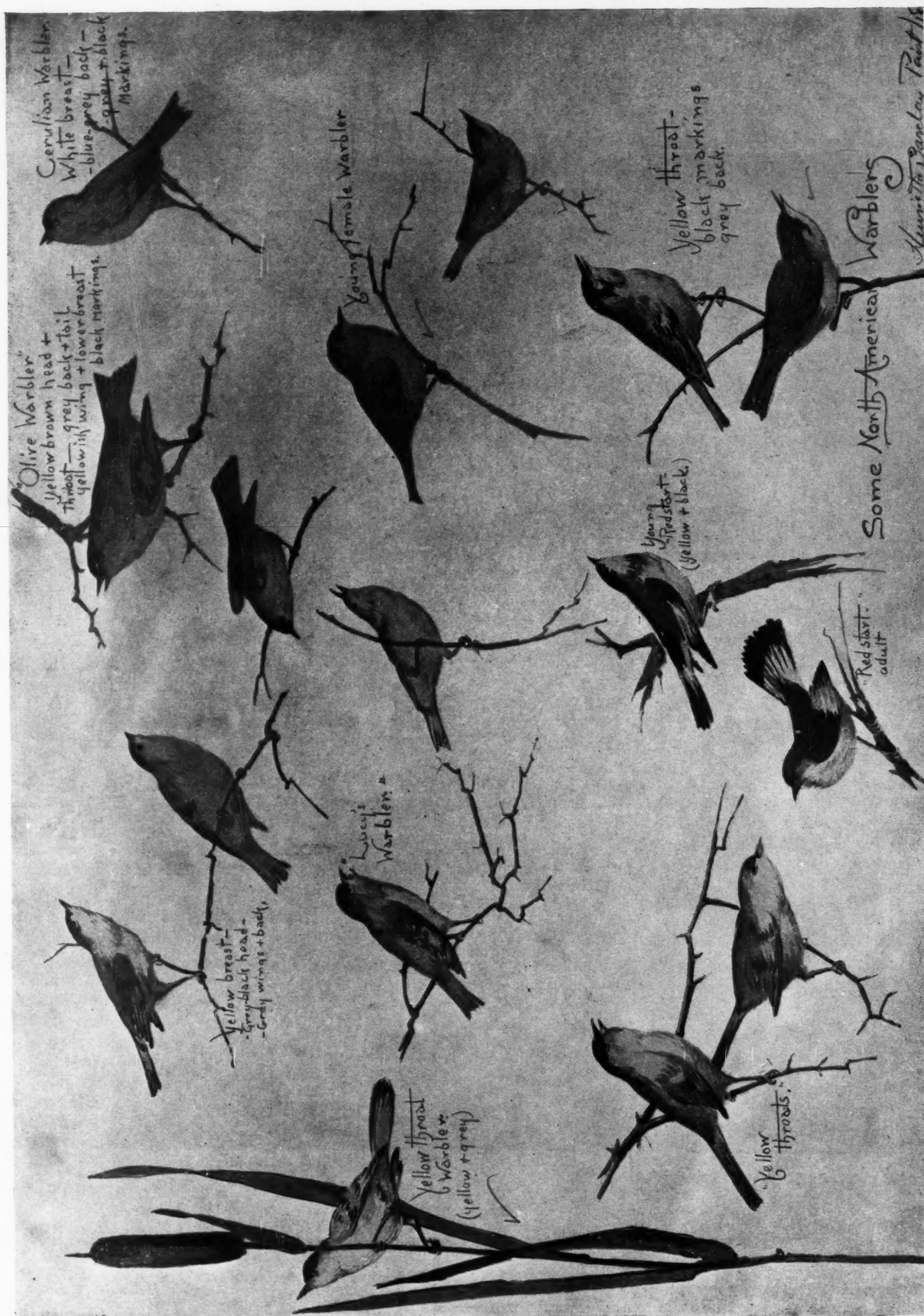
TUMBLERS OR MILK MUGS—RUTH M. RUCK

(Treatment page 60)

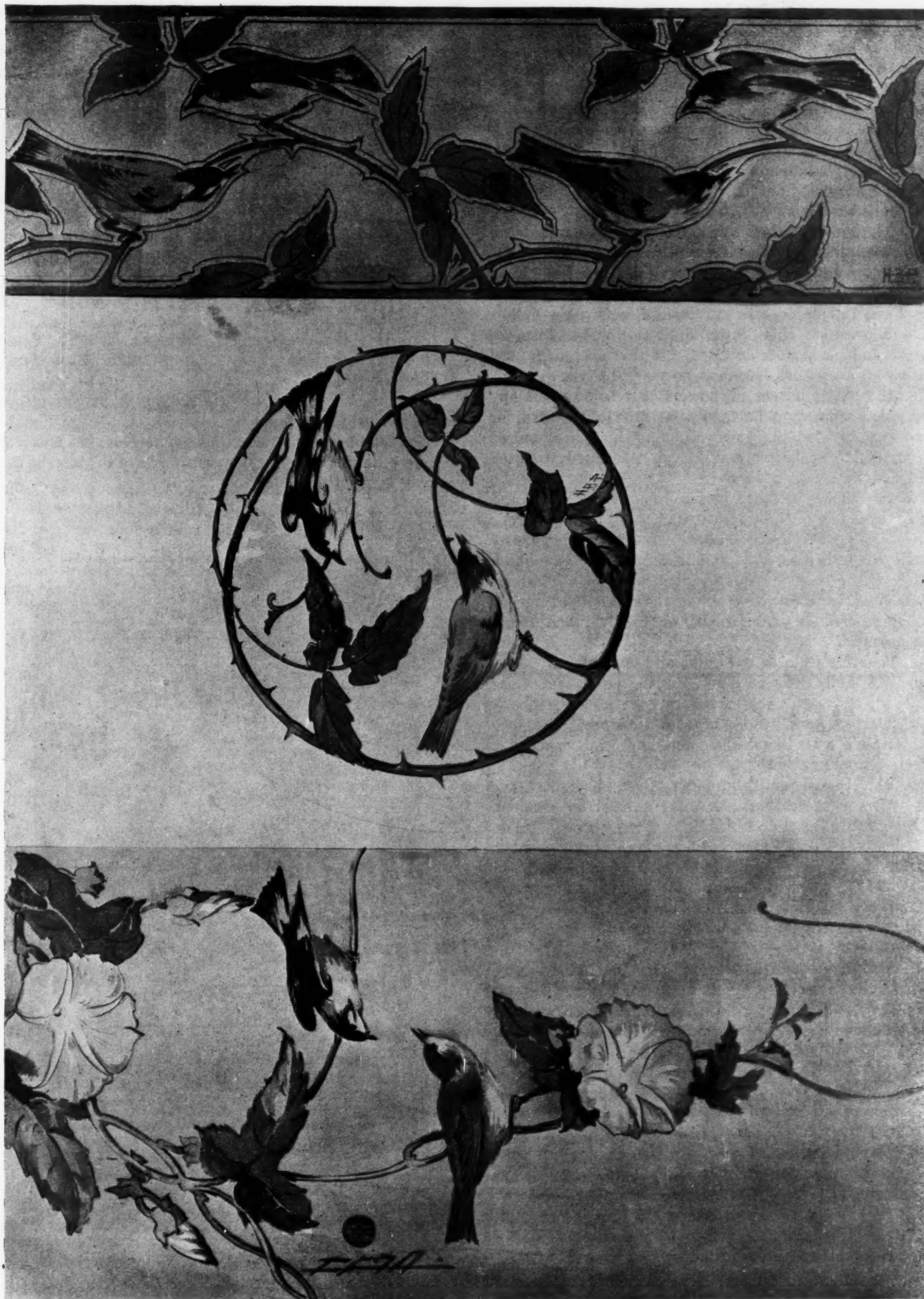


BELLEEK VASE IN ENAMELS—ARTHUR L. BEVERLY

(Treatment page 66)



BIRD STUDIES—HENRIETTA BARCLAY PAIST



BIRD STUDIES—HENRIETTA BARCLAY PAIST

(Treatment page 59)

(Continued from page 53)

No. 11: Brown stems, pale Green leaves, flowers, two shades of Yellow, Orange center.

No. 12: Can be used in any color on any ground as desired. Can be repeated as a border on pottery or used as medallion or center unit. Black on yellow or green. Blue on white or green, or in light colored enamels on dark ground.

No. 13, for Satsuma or white ground: Dark portion, a rich Blue enamel, lines in Gold and Green. Flower in Yellow shaded to Orange.

No. 14, for white or celadon ground: Background painted a rich Yellow flat enamel. Circle, leaves and stems in Black enamel. Center flower, center, Deep Blue, then Turquoise Blue with Green outer circle and Red dots. Side flowers have Purple centers surrounded with pale Yellow Green and greenish Blue outer circle, all white dots are Turquoise and black dots are Red. If this design is used on pottery or furniture it should be made heavier.

No. 15: This basket of flowers can be used in any desired color scheme to harmonize with borders used, or on furniture to give the color scheme which harmonizes with room. It can be worked out in enamels or painted in colors.

No. 16 can be executed in a combination of flat and enamel painting or in flat painting alone, a dainty border should go with it. On china fine lines forming a narrow band with diapering between and open medallions in which a portion of the basket or a spray can be used. It can be executed entirely in Delft Blue or in a color scheme of Red, Yellow, Orange and Brown, or in Gold and many colored enamels.

No. 17 is for Gold or one color and enamel.

Nos. 18 and 19: Orange, Mauve, Grey and Grey Green.

No. 20 is especially adaptable to furniture. Peacock Blue on Orange with Black lines, dots and circle will make an effective combination.

No. 21: Suggested treatment: Ground, light Olive Brown. Center spot, Deep Blue surrounded by Orange. Four Black corners, Peacock Blue. Two leaves, Green. Small triangular spots, Violet and two long horizontal spots, Deep Blue.

No. 22: Suggested treatment: Ground, Turquoise. Edge and leaves, rich Purple. Center of flower, deep Violet, next pale Apple Green. Outer line, Deep Blue. Dots, deep rich Green.

No. 23: Suggested treatment: Ground, Mauve Grey, Semi-circle and lines, warm, dark Green Grey. Flower, center petal and two large horizontal petals, Corn color. Two side petals, deeper Corn color, all other smaller spots, dull Red.

No. 24: Center of pumpkin, Yellow. Sides, Orange. Two spots at back, Red. Stems, Violet Brown. Leaves, Olive. Background at top, Deep Blue. Back of pumpkin, pale Yellow.

No. 25 may be painted in several shades of Delft Blue or scrolls greenish Blue shading into Green. Fine lines in greenish Blue. Rooster: comb, Red, beak and claws, Yellow, eye Red, head Brown shading into Peacock Blue on breast to Green at tips, body Green shading into Red on legs. Tail feathers, Brown shading into Blue into Green.

No. 26: Flower, Salmon Pink in three shades. Background, greyish Cream. Lines, pale Olive Green for heavy lines and pale Yellow Brown for fine lines.

No. 27: Background a dull Green Blue. Berries dull Red (Violet of Iron). Stems, Violet Brown. Two leaves next the berries, a light Brown Violet, other leaves and edge a deep Brown Violet. This design like Nos. 20, 23, 26 and 34, is easily adaptable to furniture. A brighter color scheme would be on a dull Orange ground: Scarlet cherries, deep Purple stems and edge. Two leaves next the berries, a greenish Blue, other leaves a deep Bluish Green.

No. 28: Center, crossed bars of Orange, petals, deep Purple Blue. Other two flowers, two shades of Violet with Orange centers. Leaves, bluish Green.

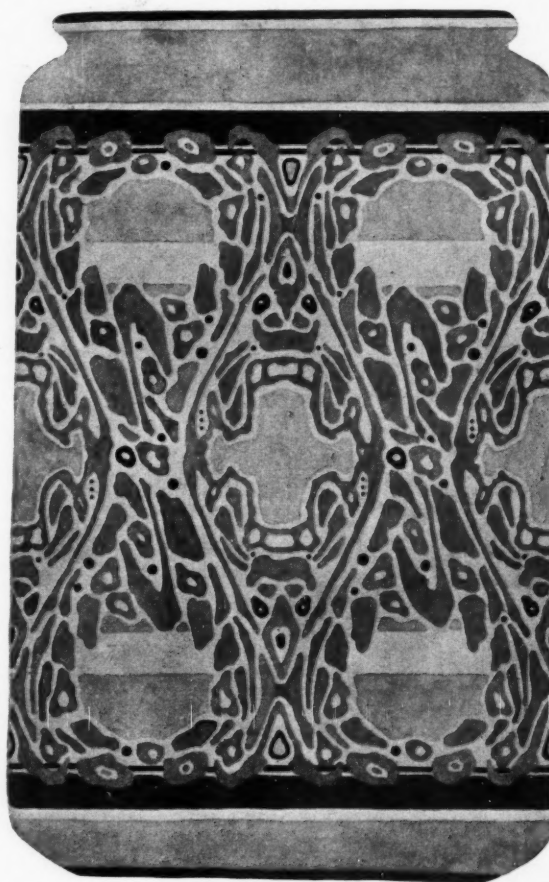
No. 29: This basket suggests treatment in very brilliant enamels and can safely be left to the fancy of the decorator.

No. 30: This also suggests brilliant enamels on a Black or Deep Blue or Purple ground.

No. 31: Center, Orange. Stamens, Yellow. Petals, Coral or Orange Red. Leaves, deep Yellow Brown on a pale Yellow ground.

Nos. 32 and 33 are for bright enamels on any colored ground according to fancy.

No. 34 may be treated similarly to Nos. 20, 23 or 27. Of course none of these color schemes are arbitrary, they are only suggestions.



BELLEEK VASE IN ENAMELS

Arthur L. Beverly

WHITE in design is the warm cream of the Belleek ware. Light gray background spaces in a Tan enamel. Gray of design in Orange and a light warm enamel, block value is a rich, warm Mulberry enamel.

A GROUP OF GEESE (Color Study)

Joseph T. Pearson, Jr.

CHINA TREATMENT—JESSIE M. BARD

FOR a vase or tile: Sketch design in, paint in the background first thing you do; use Yellow Brown, Brown Green, Shading Green, Violet, then the Green with Yellow, Mauve, Shading Green and Copenhagen Blue; the bills and feet are Yellow Brown, Auburn Brown; leave the white lights to be painted over with Yellow in second firing. Second Firing: Use same colors as used in first fire.

♦ ♦ ♦

WATER COLOR TREATMENT—RHODA HOLMES NICHOLS

THE central bird stands out on account of the detail and action and also because it is highly modeled, while the other birds are comparatively flat. And the strong modeling of the central bird prevents the whole group of geese from appearing as a silhouette against the dark background. It is not easy to make a figure of such even tone as is this bird appear solid, especially against a dark background, but the absolute fidelity of the tones has helped this. In fact you will find in this picture that a great many difficult feats of painting have been bravely tackled and successfully carried out.

As a striking contrast to the ponderous slow-moving geese are the small, chattering red-winged blackbirds in the branches of the trees. Everything about them suggests noise and quick motion so that our eyes return thankfully to the peaceful old geese.

It is a difficult thing to make the large proportion of white harmonize with the warm, dark background, but this is done by making a warm tone run through the whole picture, bringing the lights and the darks together. In fact the whites are not really white at all, but a half tone very much deeper than the white mount of the picture. They are warm in color and exquisite in quality, much more gratifying to the eye than the sharp coloring of high noon. You will find it easier in painting such a picture, where the whites are low in tone, to lay a wash of some color, in this case Burnt Sienna, over the whole paper. This wash should be put on after the geese are drawn in, and where the color is too strong for the white of the birds, it can be sponged down or worked off with a bristle brush. This will give a quality to the white which cannot be obtained by a thin wash of very pale color. Over this white you can paint your bird, leaving the tone of the paper where possible.

For the warm grey use Burnt Sienna, Alizarine Crimson, Antwerp Blue and Lemon Yellow. A little Chinese White mixed with some warm color can be used at the last for the accents of light on the wings and head. Or, instead of using the Chinese White, you may leave your paper white from the start. You will not, however, find this so satisfactory, as the picture will be less strong.

The foreground carries out the whole scheme of the picture, the red soil making an excellent background for the legs and bills. Had the artist chosen to paint the rank green so often seen in close proximity to the water, it would have been an inharmonious note and have divided the picture in half instead of completing it.

Paint the background with Burnt Sienna, Black and Antwerp Blue. The clouds should be painted with Cadmium and Burnt Sienna, and the sky with Antwerp Blue. The foliage is of the same color as the foreground.

For the water use Burnt Sienna, Antwerp Blue and Black and let the tone of the paper show through in places so that it will not be too solid.

Be careful not to get the picture too warm in tone. Although the whole scheme is rich and warm, there is a note of warmish green blue running through the picture, in the sky, in the water, and there is even a faint suggestion of it in the geese.

♦ ♦

STUDIO NOTE

Edw. Christman formerly with Coover Studios and Dudley Crafts Watson of the Milwaukee Art Institute have large classes in cartoon work at the various Y. M. C. A's at Great Lakes, Ill. They are teaching the "Jackies" the art of illustrating their letter "home" with a fountain pen and also how to keep a sketch book diary of their war experience.

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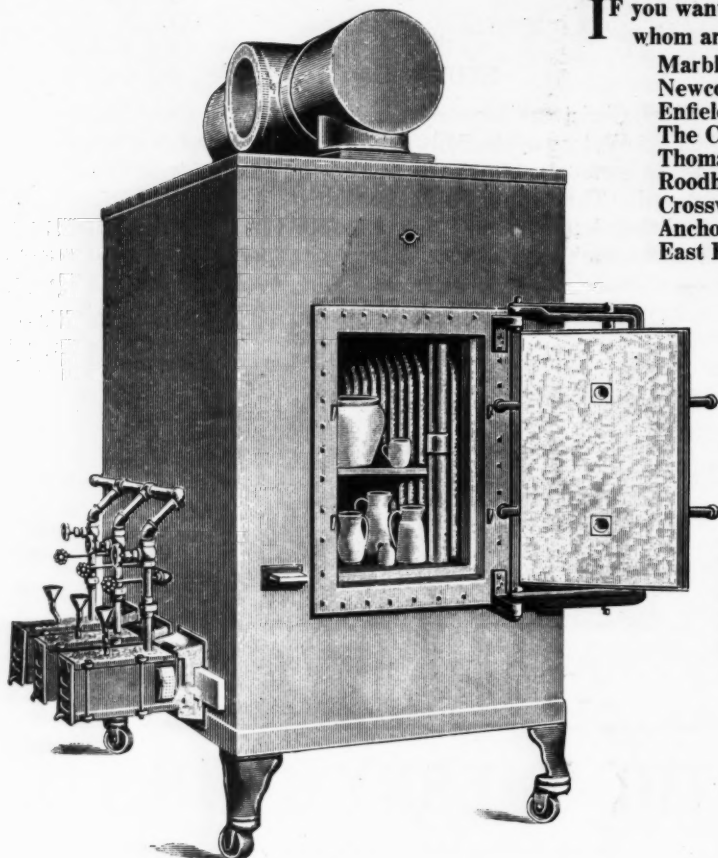
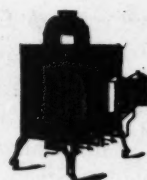
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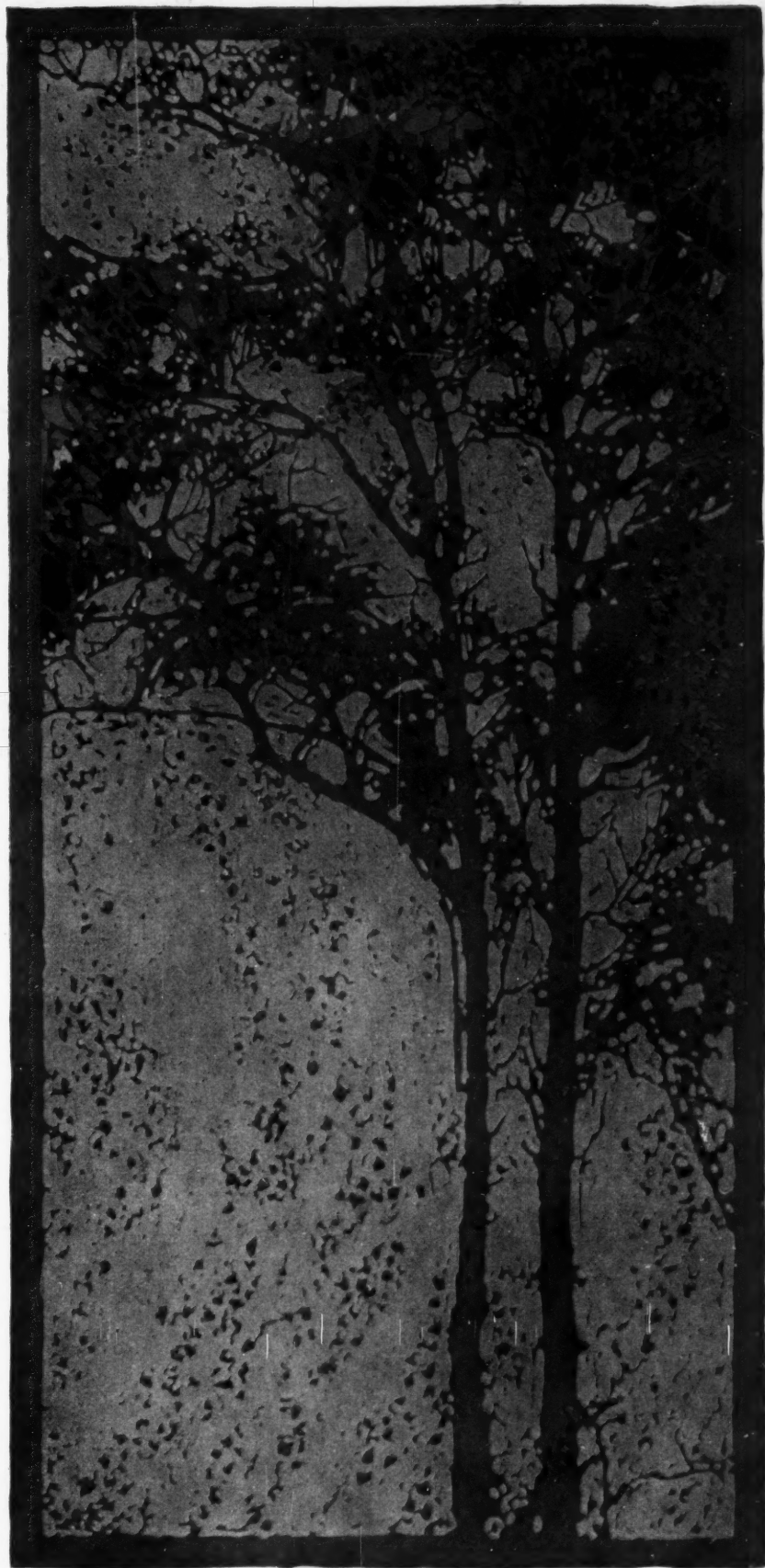
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Treatment in Water Colors—Burnt Sienna and Orange, dulled with a bit of New Blue, will give the tree coloring, and Orange and Vermillion, mixed with Chinese White, the bright spots.
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